

# THE MUSICAL TIMES

And Singing-Class Circular,

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## HARVEST ANTHEMS.—For List, see p. 185.

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## THE MUSICAL TIMES,

## 2nd Singing Class Circular.

AUGUST 1, 1871.

## ON THE VALUE OF THE DISSONANCE IN MUSICAL THEORY.

BY JOSEPH GREEN (Author of the "Tritone").

(Concluded from page 188.)

IN comparing the ancient with the modern tonality it is not enough to point out in the latter the relative instead of absolute position of the tritone in the scale. This has been done over and over again for the last two hundred years; but it should be shown that if the scale be a melodic representative of a prior harmonic fact, the key, the tritone is the sole condition and characteristic of the scale. Where that interval is nominally absent, we should have nothing but vacuity, were not the natural functions of the interval always existing. Where it is multiplied in the scale, we have the necessary vagueness of conflicting relations.

For the information of the general reader this may be illustrated by the old plan of reducing the seven diatonic scales to one pitch, say the diapason C to c, and introducing the chromatic alterations corresponding to the different successions of tones and semitones. The Greek names of the several modes and scales in the following diagram are not given as correct. Upon that special and historical question there is still much divergence of opinion.\* The nomenclature in the diagram is sufficiently usual to serve as a guide in distinguishing one scale or tetrachord from another.

Modes...	Initial notes.	1st tetrachord.	2nd tetrachord.	Modern Keys.
Ionian	C	1 2 3 4	1 2 3 4	C
Dorian	D	1 2 3 $\flat$ 4	1 2 3 $\flat$ 4	B $\flat$
Phrygian	E	1 2 $\flat$ 3 $\flat$ 4	1 2 $\flat$ 3 $\flat$ 4	A $\flat$
Lydian	F	1 2 3 4 $\sharp$	1 2 3 4	G $\sharp$
Mixolydian	G	1 2 3 4	1 2 3 $\flat$ 4	F $\sharp$
Æolian	A	1 2 3 $\flat$ 4	1 2 $\flat$ 3 $\flat$ 4	E $\flat$

Transcribing these figures into musical notation, and always commencing on the same note, C $\sharp$  for example, we find that in each scale there is only one tritone corresponding to the tonic C $\sharp$  or B $\flat$ , &c.

Conforming to that system, the first three modes or scales the Ionian, the Dorian and Phrygian are regular, inasmuch as both tetrachords in each scale are of the same genus and mode. The remaining

three are formed by joining together tetrachords of different modes, and the fourth scale contains one chromatically altered tetrachord or interval of the tritone, forbidden and avoided by the ancients with reason when it occurred between the extreme notes of the tetrachords upon which the scale was nominally constructed. When by their arbitrary system the Greeks arrived at the scale of F, they made use of a chromatic alteration to correct the 4 $\sharp$ ; or, what is the same thing, they changed the B $\sharp$  into E $\flat$ —the Lydian mode, as we call the diatonic scale of F $\sharp$ , becomes by that alteration the same as the Ionian mode, or natural major scale.

Of the three modes that are regular—the Ionian the Dorian, and the Phrygian—from the tetrachords of which all the other scales are formed, there is one, the Phrygian, that contains a certain peculiarity. The cause of the peculiarity will aid us still more in following the development, and indicating the truth, of the modern harmonic system founded on the dissonance.

Taking the Phrygian mode as it appears in the diagram, it is the same as if we were playing in the key of A $\flat$ , but chose to begin and end on the note C $\sharp$ . But it is clear that upon whatever note we choose to begin, we do not theoretically alter the key. Conversely, if we confine ourselves to the scale of C $\sharp$ , and commence upon E $\flat$ , or upon any other note, the tonic relation is always to C $\sharp$ , and for the reason reiterated, that the relation is determined by the one tritone employed, which naturally resolves or reposes as an harmonic interval on a tonic and its third.

The first tetrachord of the Phrygian mode, or scale of E $\flat$ , but limited to the materials of the scale of C $\sharp$ , commences with a semitone. In a melodic progression by semitones, the upper one of any two semitones in ascending, and in a less degree the lower one in descending, is a point of repose or tonality. We can thus, by the way, understand that when the moderns speak of a "chromatic scale" they use the term scale only as a convenient expression to denote a certain arrangement of materials, but without any fixed relation. Why we should perceive this sense of repose in the upper note of a semitone may hereafter be explained by psychological reasons. At present we rest content with unscientifically accounting for one fact by another equally inexplicable; namely, that we seek repose by the shortest interval. But receiving that explanation for so much as it is worth, we can get a little beyond it by falling on the known harmonic facts of sensation which underlie the melodic. The natural resolution of the tritone, in the normal major scale, is by semitones. The upper note rises, always by a semitone, to the tonic; the lower note descends to the third of that tonic. The third, when it is a question of mode, may be either major or minor. The upper note, therefore, of a semitone in an ascending melody, represents the upper note of the harmonic interval, the tritone, that is the seventh note of the scale; as, in a descending melody, the lower note of a semitone would be the fourth of the scale.

These familiar facts enable us to see why out of tetrachords forming the three regular diatonic scales, the Ionian tetrachord, consisting of tone, tone and semitone; the Dorian, consisting of tone, semitone, and tone; and the Phrygian, consisting of semi-tone, tone, and tone; the first should be the most complete, as the semitone is between the penultimate note and

\* In giving Greek names to the different tetrachords as well as the complete scales, I have followed the plan of M. Tiron (Erudite sur la musique Grecque). But I have not adopted the nomenclature he suggests.



the final note or nominal tonic of the ascending tetrachord. In the second the semitone is between the second and third note; and according to the theory of semitone progression, the tonic would in modern phraseology be that of the relative major key of the minor mode of the initial note of the tetrachord. In the third, the semitone occurs between the first and second notes, giving a tonic which has no immediate relation either to the initial or final note. Into this last and somewhat imperfect and vague tetrachord—the Phrygian—the ancients instinctively introduced a new semitone between the penultimate and final notes, thus leaving between the second and third notes a gap or interval known as the “superfluous second.” This last arrangement of the tones and semitones of a tetrachord represents the chromatic genus of the Greeks; and it is employed by the moderns to correct the defects of the Phrygian tetrachord, which has by rights no distinctive place, or only a secondary place in our system.

For example, the modern major diatonic scale is—

Tetrachord.				Tetrachord.			
1	2.	3.	4.	5.	6.	7.	I.
Ionian.				Ionian.			

The ascending minor scale as employed in practice is—

Dorian.				Ionian.			
1.	2.	3 $\flat$ .	4.	5.	6.	7.	I.

The descending minor scale is—

Dorian.				Phrygian.			
1.	2.	3 $\flat$ .	4	5	6 $\flat$ .	7 $\flat$ .	I.

The true and theoretic minor scale ascending is—

Dorian.				Chromatic.			
1.	2.	3 $\flat$ .	4.	5	6 $\flat$	7 $\sharp$ .	I.

The latter disposition contains in the numbers 4 and 7 the tritone proper to the major scale; and in the numbers 2 and 6 $\flat$ , the tritone of the relative major key of its minor mode.

The series of six or seven diatonic scales are thus, from harmonic reasons, reduced to one scale or key, with its two modes. By musical methods, more or less similar to the one here employed or by abstruser methods much different, the ancient modes have, during a space of two thousand years, undergone a gradual reduction from the number of fifteen, thirteen, or twelve, to seven; and, again, by the exclusion of the augmented tetrachords to five; subsequently to four by St. Ambrose in the fourth century; and finally to two in the sixteenth and seventeenth centuries.

This worn subject would scarcely need so superficial a sketch as the preceding, except as another illustration of the process of evolution and of the harmonic basis of the scale, were it not that amongst musicians there are so many who still superstitiously adhere to the mathematical elements, or the so-called first principles of music; whilst in another direction some of our organists and preceptors, perhaps from associations natural to the half-sacredness of their calling, have an unreasoning veneration of the old tonality.

As for mathematics, the services rendered by that science in certain mechanical requirements of the musical art cannot be over estimated. But for upwards of three centuries the principles of the technical theory of music have become more and more independent till sixty years ago, Reicha dispatched the arithmetical questions in a footnote;

and a few years later they were altogether ignored by Fétis and his continental contemporaries.\*

In regard to tonality, there is in point of fact less difference than is generally thought between the old and the new. The one includes the other. The number of different keys in the modern system is, or should be, a source of variety. But the abuse of the modern tonal system has on the contrary led to something very much akin to monotony by the continued interchange of tonic, subdominant and dominant, and by conventional restraints in the succession of chords. But this effect is rather induced than necessitated by the system.

\* M. Fétis, in his preface to his *Traité d'Harmonie*, says:—“Nature classifies the elements of music only in a multitude of sounds differing in pitch, duration, and intensity. Amongst those sounds there are certain differences, which at once affect our sensations and become the object of especial attention. Under the influence of the will and our sensibilities the mind classifies those different relations, each one corresponding to a particular order of emotions, sentiments, and ideas. Those series of effects become the types of tonalities and rhythms, having fixed results, which the imagination employs as the materials of its art-creations.”

M. Radau, in his popular treatise on acoustics, quotes this passage from Fétis, and adds, “*après cela ne faudrait-il pas tirer l'échelle?*”

If M. Radau means the abstract scale built up of mathematical proportions, without any other *raison d'être*, his question might be answered in the affirmative. He acknowledges himself that the mathematicians have done no more than confirm the empirical methods of musicians; and the recent theories of Helmholtz which M. Radau has assisted in propagating, certainly tend more and more to justify the technical procedure of Fétis and his school. We may ultimately find, for instance, that a system of temperament is not only a necessary evil, an accommodation of mathematical principles to the imperfection of instruments or to the crochets of musicians, but a system required by the very structure of our organs of hearing, and as the basis of a technical theory of music. Our two ears, as physiologists tell us, are differently attuned. There is, as M. Radau reminds us, a *La gauche* and a *La droite*.

When Helmholtz gives us a graphic representation of the pleasant values of consonance, and of the rugged heights of dissonance, we see in his diagram that the most dissonant intervals employed by musicians correspond only to about one-third to two-thirds of the height of the alp-like elevations at the two extremes of the octave. Climbing beyond that point, we come to minute intervals less than a semitone. From his general theory, as far as I know it, I judge that the maximum of dissonance is an interval corresponding to the semitone. At all events, calculating from the C $\sharp$ , the diatonic semitones gives the maximum of dissonance between the primaries. In intervals within beating distance, the effect of overtones is not so much a question; but between the first harmonics of the semitone the number of beats is beyond the maximum, whereas the primaries of the quarter tone are under, and its first harmonics within the maximum of 30 to 40 beats; and the comma is in both instances much under the maximum. The phenomena of the tremolo of the human voice and of the blending of sounds, as in the three strings of a pianoforte, not completely in unison, must, I presume, be also referred to the underlying physiological theory; to the agitation in small intervals, of the fibres of the ear adjacent to the two primaries, resulting in fusion or blur.

On the other hand the Corti fibres, we are told, form a microscopic lute of 3000 strings “capable of analysing the motion, no matter how complicated, of the external air” (Tyndall). This is no doubt true of very minute melodic intervals, and in a less degree of harmonic intervals taken singly. But it is doubtful if the microscopic powers of the lute, unaided by an acoustic lens yet to be invented, will enable us to discriminate with such exactitude amidst the hurricane of conflicting sounds which proceed from a modern orchestra. And it may be considered certain, that whatever may be true of the abstract intervals, the general tonic relation of several intervals combined will not be impaired by comparatively slight impurities. Even in an interval so wide as a fourth, when combined with another interval, the common relation to a tonic overpowers its minor relation to a separate root, from which it is derived by calculation. As every musician knows, the real subject in dispute turns upon the truth of that point: upon the practical identity of the fourth in one string, C to C, and the flat seventh in another string G to G, a fourth below.

The merely mechanical question of attunement must not be allowed to comprehend the whole theory of music. Beyond the obvious physical phenomena, there are questions of colour and contrast and general relationship of sounds, equally necessary as elements of a technical theory, and not so easily demonstrated by arithmetic. After all, it is open to doubt whether, if given a certain relationship, a certain regularity of proportions, absolute exactitude would not mar, rather than improve some of the musical effects; those of minor intervals for example, which owe their musical properties to their comparative dissonance. Nearly a century ago the French savans came to the conclusion, that facts then unknown might overturn the edifice based on calculation, and that the true laws which regulate the relations of musical intervals were yet to be discovered.

All the diversity and vagueness of plain chant which is nominally founded on one key, but really consists of incessant but imperfectly established modulations, can be more systematically accomplished in modern harmony by simply avoiding the dissonant chords which indicate or establish a particular tonic. The harmonizations we occasionally see at the present day, of the Gregorian tones, which are founded on a partially developed system, are often examples of a limited view of the capacities of the new tonality, and also of a want of respect for the specialties of the old. Organists will tell us, that people "won't stand" the ascent in certain chords of a fourth or of the flattened seventh of the key. But there is nothing in those progressions incompatible with the principles of the modern tonality. If a chord has certain fixed and distinct functions, its alteration or retrenchment, under given conditions, may surely impair without destroying those functions. If every consonant chord performs, though imperfectly, the functions of a dissonant chord, there is no further mystery in plain chant; and its intimate connection with, or rather its absorption into, the modern system is made thoroughly clear.

The evolution of a technical musical theory has been a very simple and gradual growth, not after all differing much in its present stage from the faintest traces we have of its origin. This can be no matter of surprise if our common sensations are the basis, not only of the æsthetical effects, but also of a theoretical system of music. When knowledge is more advanced, it is possible that some general and analogous law of proportion will be evinced in our sensations of touch, taste and colour, as well as sound. But the "*fatal facility*" we often hear of, with which sound lends itself to mathematical measurement, if destined to be of more value than ever to science, as affording a guide and illustration in newer branches of enquiry, has certainly retarded rather than accelerated the development of music as an art. The rapid and grand progress of music in the last two centuries is a matter mostly independent of theory. The theoretical changes that preceded, or arose simultaneously with that advance are slight in comparison with other technical and mere mechanical improvements comprehended under the heads of notation, rhythm, figuration and instrumentation. The chief theoretical innovation was the development of the *science of chords* and the gradual separation of what is commonly denominated the "stratified" from the "columnar" system in counterpoint; which to explain shortly, is the difference between, on the one hand, harmonizing two melodies or parts according to rules drawn from the pleasing or unpleasant succession of abstract intervals, and on the other hand, referring those intervals to the complete chords of which they are component parts.

The first method was born naturally of the old system of tonality; and beyond the bounds of that system, in spite of the affectation of certain principles of proportion borrowed from the harmonicians, the method had in reality no technical test or guide other than the separate effect of the several intervals as they successively appeared in the layers or strata resulting from the conduct of two or more parts in the harmony.

In the modern methods, all intervals are referred either to a temporary bass note given by the inversion of a chord, a system introduced by Rameau,

and which represents the transition from the old to the newer methods; or they are referred exclusively to the fundamental note of abstract chords, or finally to the tonic of the key as well, to which tonic the chords and their component intervals have an harmonic relation, more or less fixed according to the completeness of the chords.

The modern science of chords supersedes most of the old rules of counterpoint. Those rules form a vast collection, which as a truly monumental record of accumulated wisdom and precedent, as well as in their various complications and contradictions very much resemble the common law of England.

The continued process of codifying a mass of precedents, their reduction to some settled technical principle, and their gradual relaxation in favour of modern wants occasioned by a certain fusion in the aims of the several arts, represent the actual state of musical theory.

Were it allowable here to enter more fully into technical matters it would be easy by turning over the leaves of five or six representative works on musical theory out of the crowd which have appeared since the time of Rameau to show the almost insensible evolution of modern ideas on the subject, and how singularly in some respects they have returned to the tetrachordal doctrines of the Greeks. Apart from questions of detail the system of Rameau is, musically speaking, based upon the conjunct pentachords F—C—G, that at once carry us out of the octave. Momigny, nearly half a century later, returns to the conjunct tetrachords G—C—F; the tonic C being the centre of attraction. The triad on the C, possesses a double function as the subdominant of G and the dominant of F. Reciprocally, the triad on F as the subdominant and the triad on G as the dominant of C, gravitate in contrary directions towards that centre. Here at least, was a distinct indication of that relationship of chords founded on the mediation of the dissonance, and now known as the harmonic key, a discovery which has since been altered in many respects, and further developed by subsequent writers, some of whom exclude the subdominant altogether as a root chord in the key.

On the other hand, in the triads of Rameau, which are glued together carpenter-fashion, there is no immediate suggestion of any musical principle whatever. They served nevertheless as a solid foundation for an abstract, but very generally received system in which the chords were simply built up as separate materials without fixed relation. The modern physicists too, employ it as a convenient method of manufacturing a scale based on the principles of adjunct triads or concords; the dissonance upon which our whole system of tonality is founded, being left to adjust itself. But that method contains no living, no dynamical principle for the musical student to seize at once as a guide in the movement of the harmony.

The two methods of treating chords, as abstract combinations, and as having fixed tonic relations, began to disclose their differences contemporaneously with Rameau himself. Anyone accustomed to enquiries into musical principles, has no occasion to wade through the treatises which have been published from the time of Marpurg to that of Kollman and G. Weber, Logier and Spinola, to see at once the decay of the abstract and geometrical principles, the reduction of harmony to two chords, and theoretic-

cally to one operation and hence the gradual evolution of the harmonic key. It must be confessed, that after the first few pages, all treatises on harmony converge towards and end in the same thing. But still there is a right and a wrong way of presenting the same facts; and any serious error in this respect will give the musical student years of unnecessary labour.

Old authors, it may be said, wrote very good music before the key, chords and Rameau were much heard of. It is quite true that the few empirical rules of harmony by which a composer will guide and more especially correct the outpourings of his genius already well attuned by nature, have existed without material alteration for centuries. But musical systems are made for those who wish to analyse music as well as for those who write it. The young composer, indeed, learns less by principles than by models and by practice; which means by a gradual familiarity with a certain association of chords and phrases, just as in the common tongue or in a foreign tongue, we learn to speak. The grand faculty for the composer is *memory*, and the character of his own music will bear the impress of the works he has studied and best remembers, no matter how great may be his native originality.

The musician does not limn or chisel with the fidelity of the workers in the plastic arts, but he draws his materials from the stores of his own memory as they do when they are not absolutely copying external objects. That the musician's work should be more deeply tinged than theirs by the inner character and emotions of the artist, is only a proof that his medium of expression if more condensed and powerful, is less comprehensive and articulate, or otherwise he would describe as well as suggest. But the materials of the composer's work are not altogether unsubstantial, because he has to gather them by introspection. Indeed it would be an easy matter, visibly and graphically to dissect the growth and almost mechanical evolution of the shaped materials of the art, branch by branch, blossom by blossom, from the phrases and harmonies of Beethoven and Wagner, to those of Adam de la Hale.

#### ROYAL ITALIAN OPERA.

THANKS to the recent revival of "Il Matrimonio Segreto" by the Opera Buffa Company, at the Lyceum Theatre, Cimarosa's music has once more been heard; and so fresh and genial does it sound, even to ears accustomed to the modern Italian school, that we are beginning to search amongst the other works of this once celebrated composer for the best specimens of a style which, although perhaps slightly antiquated, is too truly dramatic and spontaneous to be allowed to die out. Whether "Le Astuzie Femminili," produced at the Royal Italian Opera on the 15th ult., is the most favourable example that could have been selected may be open to doubt; but that it possesses a continuous flow of melody, and is written throughout with that facile grace which is so characteristic of all Cimarosa's Operas can scarcely be questioned; and the enthusiastic applause with which it was greeted amply attested that a real work of art can never grow old. The plot of the Opera has but little interest—turning entirely upon the devices resorted to by two lovers to get rid of rival suitors to the lady—but it serves admirably as a vehicle for music. Strangely enough, there is not a chorus throughout the work; but so humorous and bustling are the concerted pieces, which follow in quick succession, that this omission is never felt. The first act contains two quartets which are per-

fectly masterly in construction—one in which the whole of the characters assembled deride and laugh at the newly arrived *Giampaolo*, being especially effective—and the finale to the act may also be cited as an excellent piece of dramatic writing. The concerted music is indeed the strongest part of the work—a quartet in the second act, and the finale to the Opera, ending with the Russian dance, being so full of bright melody and so instinct with that life and vivacity which distinguishes the more elaborate pieces in the composer's "Matrimonio Segreto" that the audience appeared fairly taken by surprise; and even the singers seemed astonished at the repeated encores to which they were compelled to respond. Some of the solos are extremely graceful, the best being an air for *Ersilia*, "D'amor la face," and one (introduced) for the *contralto*, "Non son bella, non son bruta" (exquisitely sung by Madame Scalchi and encored); and we must not omit to mention a duet for the two lovers, "Qui dolcemente spira," which was effectively given by Madlle. Sessi and Signor Bettini. The Opera was on the whole well sung. The part of *Bellina* appeared excellently suited for Madlle. Sessi, and Signor Bettini, who at first did not seem in his usual voice, afterwards gave much effect to his music, especially where he enters in the disguise of a Hungarian officer. Madame Vanzini was an efficient *Ersilia*, and the small part of *Leonora* was carefully sung by Madame Scalchi. Signor Ciampi, although somewhat hard, as usual, was fairly successful in *Giampaolo*, and Dr. *Romualdo* found an efficient representative in Signor Cotogni. We sincerely hope that the success of this Opera will justify the management in re-producing it at an earlier period next season. The other two events at this establishment have been the first appearance of Madame Patti as *Valentina* in "Les Huguenots," and the benefit and final performance of Signor Mario. Madame Patti of course cannot be had in anything; but her good sense will tell her that, in spite of deceptive bouquets and recalls, she had better keep to the line of characters for which nature has so eminently fitted her. Signor Mario's farewell of the public was, as might be expected, a heartfelt demonstration of almost affectionate regard: such an ovation has rarely been witnessed at our coldly fashionable Italian Opera House. The establishment closed on the 22nd ult.

#### HER MAJESTY'S OPERA.

THERE is but little to record of the performances at this establishment during the past month. In "Rigoletto" M. Capoul, as the Duke, was somewhat too demonstrative, but sang well, creating his greatest effect in the well known "La donna è mobile." Signor Mendioroz, who made his first appearance as *Rigoletto*, has a good baritone voice, but scarcely possesses sufficient physical power to grapple with much of the music in this trying part. Madlle. Marimon has sung but seldom, owing to continued indisposition; and we can but hope that so excellent an artist may next season be able to prove to us the full amount of those powers, the brilliancy of which she has unfortunately only been enabled as yet to indicate. Of the two new comers, Signor Prudenza and Signor Bignio, both of whom made their *début* in "Lucia"—the former as *Edgardo* and the latter as *Enrico*—we have but few words to say. Signor Prudenza has no qualification to fit him for so important a part as the hero in Donizetti's Opera; but Signor Bignio may, we think, prove an acquisition to the company. Although stiff and formal as an actor, he has a really good voice, and throughout the Opera elicited warm and deserved applause.

#### ROYAL ACADEMY OF MUSIC.

THE annual public concert of this Institution was given, under the conductorship of Mr. John Hullah, at the Hanover Square Rooms, on the 22nd ult., before a large audience. The object being to exhibit the most prominent talent now in the Academy, the programme was necessarily a lengthy one; but so uniformly excellent was the per-



formance, and so interesting the specimens of composition by the students that but few persons left until nearly the conclusion. We should like to say more than our space will permit of the many clever original works given, some being far beyond the average of what may be reasonably expected even from clever pupils, and all proving that a steady and systematic course of instruction is pursued by the masters which cannot fail to produce highly satisfactory results. The "Larghetto" and "Allegro," from Mr. Shakespeare's Symphony in C minor, show that he has made good use of his time since we last heard one of his compositions in public, especially in acquiring a more intimate knowledge of instrumentation. Mr. Wingham's "Andante" and "Scherzo" from his Symphony in B flat, are not only full of clever and original thought, but scored with a breadth and freedom quite remarkable when considered as the work of a pupil. The melodious subject of the "Andante" is treated with true musical feeling; and the whole movement shows a power of continuous thought, which will doubtless ripen by experience. The "Scherzo," commencing and ending with the drums, is based upon a highly characteristic theme, the cleverness of the instrumentation materially aiding the effect. The "Allegro Moderato" from Mr. Kemp's Pianoforte Concerto in C (played with consummate skill by the composer) is also entitled to warm commendation as a well written and clearly defined movement. We must likewise award much praise to Mr. Parry's "Choral Fugue," and also to the two Part-songs—the first by Mr. Cook, "The Rainy Day," and the second by Miss G. Bairnsfather, "Wake up, sweet melody"—all of which were listened to with much interest and loudly applauded. The pianoforte performance was a most interesting feature in the concert. In the "Barcarolle" and "Rondo" from Sir Sterndale Bennett's Concerto in F minor, Miss Baglehole achieved a success as decisive as it was deserved. Her delicacy of phrasing, clearness of articulation, and firmness of touch in rapid passage playing completely took the audience by surprise; and at the end of her performance she was enthusiastically greeted and compelled to return to the front of the orchestra to curtesy her acknowledgments. A similar ovation attended Miss Channell, who played Mendelssohn's Rondo in E flat with the ease and command of an experienced artist. Miss Martin in the "Allegro" from Mozart's Concerto in C minor, Miss C. Gardner, in the "Adagio" and "Presto" from Mendelssohn's Concerto in D minor, Miss G. Bairnsfather, in the "Andante" and "Allegro" from Hiller's Concerto in F sharp minor, and Miss Waite, in the "Agitato assai," from Sir Sterndale Bennett's "Suite de Pièces," also elicited the warmest and most encouraging applause, the audience insisting that the young artists should come forward a second time to receive renewed congratulations. Another effect was created by Mr. Parker (although we imagine, from his appearance, that he should rather be styled *Master Parker*) in the "Andante" and "Allegro" from Spohr's "Dramatic Concerto" for the violin, his performance of which was instinct with musical feeling, as well as remarkable for a justness of intonation and a freedom of bowing quite extraordinary in one so young. It is a matter of congratulation that the organ was well represented at this concert, Mr. Fitton's execution of Bach's Grand Prelude and Fugue in A minor, and Miss K. Moultrie's performance of the "Allegretto" and "Allegro Maestoso e Vivace" from Mendelssohn's Sonata in B flat (Op. 65) amply demonstrating that this important study is cultivated as it should be in a national musical institution. Miss Rebecca Jewell in Bach's air, "My heart ever faithful," and Miss Sophie Ferrari in Meyerbeer's scena from "L'Africaine," "Addio, rive del Tago," were thoroughly effective, although it may be said that both these singers have now been recognised out of the nursery in which they have been so successfully reared. Mr. Guy displayed a good tenor voice and power of declamation in Handel's "Call forth thy powers" (from "Judas Maccabæus"). Mr. Wadmore sang with much expression and intelligence "It is enough" (from

"Elijah"), and Miss Mary Crawford in the duet with Mr. Parry, "Ai Capricci" (from "L'Italiana in Algeri"), proved not only that she has an excellent voice, but that her dramatic feeling is too natural to bear taming for the concert-room. Mr. Parry, too, must not be dismissed without a good word: he has a good vocal organ, and has studied how to use it with effect. The concert concluded with the Sestet, "Sola, sola" (from "Don Giovanni"), in which the services of Miss Jessie Jones and Miss Goode were enlisted, in addition to those of the vocalists already named. In the course of the first part of the concert, after a few introductory words from Sir Sterndale Bennett (Principal of the Institution) Mrs. Gladstone distributed the medals and other prizes to the students, the particulars of which are as follows:—

FEMALE DEPARTMENT.—Silver Medals: Miss Sophie Ferrari (Singing); Miss Baglehole (Pianoforte); Miss G. Bairnsfather (General Proficiency). Bronze Medals: Misses Mary Crawford, Channell, Taylor, Conolly and Whomes. Books: Misses Brand, Green, Martin, Burleigh, F. Ferrari, Goode, R. Jewell (Silver Medallist, 1868), Gardner (Silver Medallist, 1870), and Waite (Silver Medallist, 1870). Letters of Commendation: Misses Antell, Bishop, Moultrie, Salmon, Sheriff, Pocklington, Dickinson, George, Chapman, Ragnall, Hemmings and Hurley.

MALE DEPARTMENT.—Silver Medals: Mr. Parry (Composition); Mr. Cook (General Proficiency). Bronze Medals: Messrs. Fanning, W. F. Parker and Ridgway. Books: Messrs. Kemp (Silver Medallist, 1857); Shakespeare (Silver Medallist, 1868); Wingham (Silver Medallist, 1870); Guy, Beazley, Douce, Docker, Howard, Wadmore, Weekes, Howell, Jones, Waddington, Walker, L. Parker and Roberts.

#### PHILHARMONIC SOCIETY.

THE eighth and last concert for the present season was given on the 3rd ult. The Symphonies were Mozart's in E flat, and Beethoven's in A (No. 7), both of which were excellently played. An important feature in the programme was the exquisitely fanciful illustrative overture of Sir Sterndale Bennett, "Paradise and the Peri," which appeared to be thoroughly appreciated by the audience. Signor Sivi's violin concerto will scarcely, we think, be enquired for again, even when the composer is there to play it. The vocalists were Madlle. Titiens (who sang in the place of Mdle. Marimon), and Madame Trebelli-Bettini. The concert ended with Weber's "Jubilee" overture.

#### OPENING OF THE ORGAN AT THE ROYAL ALBERT HALL.

THE fine organ, built by Mr. Willis for the Albert Hall, was opened by Mr. W. T. Best, organist of the Hall, on Tuesday evening, the 18th ult., when a very excellent programme was provided. It would be impossible in our limited space to give anything like a description of so large and complicated an instrument, but we may say that it has four rows of keys, and upwards of two octaves of pedals. Most of the stops are of excellent quality; but when the full power of the organ is displayed, it became evident that the Hall should have a larger audience than attended this performance, so that the sound may become partially subdued. It is unnecessary to say that Mr. Best's rendering of the pieces selected was in the highest degree satisfactory; and, although in the Prelude and Fugue of Bach in E flat, (St. Ann's) we scarcely agreed with the occasional alteration of *tempo*, our opinion appeared in no degree shared by the audience; Handel's Organ Concerto (No. 1) and Mendelssohn's Sonata (No. 1) were finely played, the *Adagio* in the latter narrowly escaping an encore. A Choral Song and Fugue, on a Theme by Travers, by Dr. S. S. Wesley, an *Andante Grazioso*, by Mr. Hopkins, and an air with variations by Mr. H. Smart (the two last named being performed for the first time) were excellent speci-

mens of recent works especially written for the instrument, and all of them were received with marked favour. Mr. Best also introduced two compositions of his own, a March in A minor, and an "Andante pastorale" and Fugue, in E major, both of which are thoroughly musicianlike works, the March especially being based upon a striking theme, and treated with infinite skill. Mr. Best's performance was listened to with earnest attention, and the applause at the conclusion of each piece was spontaneous and most enthusiastic.

#### TESTIMONIAL TO MR. JOSEPH BARNBY.

ON Tuesday evening, the 18th ult., the members of Mr. Joseph Barnby's Choir invited him to meet them at Exeter Hall for the purpose of presenting him with a Testimonial, as a mark of their appreciation of his unmitting exertions in training the Choir to its present state of efficiency, and also of the services he had rendered to the art by producing works hitherto almost unknown in this country. After a few introductory remarks by Mr. Gabriel Webb, Chairman of the Testimonial Committee, a written address was read by the Secretary of the Choir, Mr. Alfred H. Littleton, in which the thanks of all the members, past and present, were conveyed to their conductor for the valuable instruction they had received from him in the preparation of the many high class compositions which had been performed—allusion being especially made to Beethoven's Mass in D and Bach's "Passion Music"—and also assuring him of the great personal regard in which he was held by the Choir, and their resolution to adhere faithfully to the interests he had at heart. Mr. Barnby replied in a lengthy and highly interesting speech, which was received with the most enthusiastic applause. Mr. A. H. Littleton then proposed a vote of thanks to the Committee, which was appropriately acknowledged by Mr. Webb, and the proceedings terminated. The Testimonial consisted of a handsome Silver Claret Service, and a Purse containing 100 sovereigns. The following is a copy of the inscription on the Claret-jug:—

TO  
MR. JOSEPH BARNBY,  
FROM THE MEMBERS OF HIS CHOIR,  
IN TESTIMONY OF THEIR PERSONAL REGARD  
AND IN RECOGNITION OF  
HIS ABILITY AND UNTRIRING ZEAL  
AS THEIR  
MUSICAL DIRECTOR,  
THIS CLARET SERVICE,  
TOGETHER WITH A PURSE CONTAINING  
ONE HUNDRED SOVEREIGNS,  
WAS PRESENTED  
18TH JULY, 1871.

We understand that Mr. Parry, who received a silver medal for composition at the recent concert of the Royal Academy of Music, became first known at the National "Eisteddfod" at Swansea some years since, when Mr. Brinley Richards adjudged him the prize for a MS. work (which was selected from about a hundred others) so far above the average of the specimens sent in that, until it was satisfactorily authenticated, it became almost impossible to believe that it was the genuine production of a student. Mr. Parry was then residing in America; but he shortly came to England and entered the Royal Academy of Music, where he has been very successful, producing many clever compositions, and taking his degree as Bachelor of Music at Cambridge. His Welsh friends invited him to a meeting (at which many members of Parliament connected with Wales were present) to bid him farewell before his departure for America, and to congratulate him upon the honours he has so fairly won.

As so many of our contemporaries have simply stated that Mr. G. A. Macfarren's new Oratorio, "St. John the Baptist," has been withdrawn from the scheme of the forthcoming Gloucester Festival, we hasten, in justice to the composer, to place the public in

possession of the facts. The Oratorio was proposed for production by Dr. Wesley, and on his recommendation it was formally accepted. The principal part in the work, however, was written for a baritone; and as only a bass singer had been engaged for the Festival, although the composer offered to alter the music for his voice, he declined to sing it, saying that nothing short of re-composition would make it suit him. Thus it will be seen that Mr. Macfarren has been entirely passive in the matter.

ON Saturday, the 24th June, the last of a series of six Ballad Concerts, given by Mr. Ralph Percy, attracted a large audience at the Store Street Rooms. Miss Ellen Glanville was highly successful in all her solos, and Miss Ada Percival was also warmly received. The other vocalists were Madlle. de Villiers, Madame Lee, Messrs. Henry Parker and Chaplin Henry, Herr Otto Booth and the concert-giver, all of whom gave much satisfaction.

AT a Congregation held at Cambridge, on Thursday, the 22nd June, the degree of Doctor of Music was conferred on Mr. C. Swinnerton Heap, of St. John's College, and resident of the town. The exercise—an Oratorio entitled "The Captivity," words by Goldsmith—was performed before the Vice-Chancellor.

ON Friday evening, the 14th ult., the annual Choir Meeting in connection with Bayswater Wesleyan Chapel was held in the Schoolroom, the Rev. T. M. Albrighton in the chair, when a selection of sacred music was sung by the choir. The rendering of the anthems and solos appeared to give universal satisfaction; and at the close, Mr. Albrighton and the trustees and stewards, expressed their gratification at the manner in which Mr. Walter S. Brocklehurst, the organist, had trained the choir, and at the efficient way in which the services were performed in the chapel.

MR. LANSDOWNE COTTELL'S Matinée at the Hall, Store Street, on the 19th ult., attracted a large and fashionable audience. Mdle. Anita Leonie made a highly successful *début*; and Madame Barrington, a new contralto, was a valuable addition in the concerted music. The Misses Dwight, Digby Seymour, and Messrs. W. C. Bell, Ascher, and C. F. Weber also specially distinguished themselves.

MR. G. W. HAMMOND'S morning concert at the Hanover Square Rooms on the 8th ult., was attended by a large audience. An important item in the programme was Sir Sterndale Bennett's Sestet (Op. 8) for pianoforte, two violins, tenor, violoncello, and double bass, which was excellently played by the concert-giver, Messrs. Henry Holmes, Folkes, Burnett, Pettit and Reynolds. Mr. Hammond's solos included selections from Bach and Handel, in the performance of which he amply proved his power of interpreting classical music; and he also played Cipriani Potter's grand duet for two pianofortes (with Mr. W. H. Holmes), and Chopin's "Polonaise" for pianoforte and violoncello (in which he was ably joined by Mr. Pettit), receiving warm and well deserved applause at the conclusion of each piece. The Misses Ferrari were highly successful in the vocal music entrusted to them, and Madame Gilbert also gave several solos with much effect. Mr. Frank Holmes displayed a good baritone voice in Handel's "Honour and Arms," and Schubert's "L'Addio," and created a favourable impression upon his audience. The accompanists at the pianoforte were Messrs. Charles Gardner and Alfred Gilbert.

THE fifth annual Soirée of the Trinity Choral Society, was given on the 27th June, at 15, Lower Seymour Street, Portman Square, when Mr. Barnby's Sacred Idyll "Rebekah" was performed, under the direction of the conductor, Mr. Albert Lowe. The band and chorus numbered nearly 100 performers, the soloists being Miss Sydney, Mr. Stedman and Mr. Moss. In the air "The laughers of the city come," and in the recitatives which follow, Mr. Moss displayed a voice of agreeable quality,

and sang with good taste; Miss Sydney, as *Rebekah*, was also very successful, especially in the air, with chorus, "Fear or doubting." The part of *Isaac* was carefully rendered by Mr. Stedman, whose delivery of the recitative and air "The soft southern breeze," must be highly commended. The choruses on the whole went well, especially the last, "Protect them, Almighty, for ever," which was given with much precision and effect. The band exhibited occasional unsteadiness, but the entire performance reflected the highest credit on the conductor. A miscellaneous second part, including a selection from Mendelssohn's "Midsummer Night's Dream," with Mr. Lin Rayne as reader, brought a very successful concert to a close. The hall was well filled by a fashionable audience.

THE arrangements for the Gloucester Festival are now completed. Mr. G. A. Macfarren's Oratorio "St. John the Baptist" has been withdrawn, for reasons explained in our present number, and on Tuesday morning (September 5) the performance in the Cathedral will be Handel's "Dettingen Te Deum," and a selection from "Jephthah." On the same evening (also in the Cathedral) the first part of Haydn's "Creation," and a selection from "Israel in Egypt" will be given. On Wednesday morning "Elijah" will be performed; on Thursday selections from Spohr's "Calvary" and Bach's "Passion" music (St. Matthew), and Mr. Cousins's new Cantata "Gideon;" and on Friday, according to invariable custom, the "Messiah." As there will be an evening performance in the Cathedral on Tuesday, the concerts in the Shire Hall will only take place on Wednesday and Thursday evenings, when amongst other works to be given we are promised "Acis and Galatea," and selections from some of the best operas. The singers announced are Mdlle. Titiens, Madame Cora de Wilhorst, Madame Patey, Miss Martell, M<sup>rs</sup>s. Vernon Rigby, Lloyd and Bentham, Mr. Lewis Thomas and Signor Foli.

THE following notice of the complimentary concert to Sir George Elvey, given at Windsor on the 5th ult., is slightly abbreviated from the *Morning Post*:—"The Windsor and Eton Amateur Madrigal Society at their last grand choral and orchestral concert showed their high appreciation of the great musical ability of their honorary conductor, Sir George Elvey, Mus. Doc., Oxon., by making up the whole of the programme from his works. The Sacred Cantata 'The Lord is King,' was written for the Gloucester Festival of 1853, and contains some excellent contrapuntal writing and several elegant solos for soprano, tenor and bass voices, which were given with adequate effect by Miss Edith Wynne, Mr. W. H. Cummings, Mr. Ramsbottom, and Mr. Orlando Christian. The scoring is thoughtful and good, and the choruses broad and well written. The Anthem, 'The Lord will comfort Zion,' is only a selection from a large work composed for the Worcester Festival of 1857; but the portions selected were sufficient to show the scholarship of the composer in the most advantageous light. The contralto solo, sung by Miss Marion Severn, and the three choruses are admirable specimens of Sir George Elvey's style of treatment, and were enthusiastically received. Miss Edith Wynne and Miss Severn sang two solos from 'Mount Carmel' with artistic taste; the air, 'Mine eye runneth down,' for contralto, having a beautiful melody with an elegant clarinet *obbligato* part, played by Mr. Webb; and the solos from the Oratorio, 'The Resurrection and Ascension,' were brilliantly sung by Mr. Cummings. These airs are beautiful specimens of thoughtful writing, and bear evidence of the well-used skill of the musician. The "Festal march," which followed, was composed for and performed at the marriage of her Royal Highness the Princess Louise. It is bold, clever, and modern in style, and, with a vein of fresh melody running through the composition, as well for the construction as for the performance, gave great pleasure to the audience. In the Cantata composed for her Majesty's birthday, Sir George Elvey has treated the 'National

Anthem' in a variety of ways, and always cleverly and effectively, as a chorale, as a fugue, and as a fantasia. There is also a well-written madrigal, 'Thro' the realm,' introduced; and although not so well sung as the other portions of the work, was still enough to show the versatility of the composer's talent. Sir George Elvey conducted the performance: there was an efficient band and chorus, the former led by Mr. Carrodus, the latter made up from members of the Society, under whose auspices the concert was given, together with some past and present pupils of Sir George Elvey. Mr. John Goss, Mr. Turle, and many other musicians testified by their presence the desire to pay a well-deserved compliment to Sir George Elvey."

THE Services and Meetings of the Society for the Propagation of the Gospel were held at Whitnash, on Saturday the 17th, and Sunday the 18th June. Unfortunately the weather was unfavourable, and many who wished to be present were consequently prevented. At the first meeting, on Saturday, the Rev. R. H. Baynea, vicar of St. Michael's, Coventry, preached an eloquent sermon, and the Rev. J. M. Everett, of Hereford Cathedral, intoned the service. A choir of amateurs, conducted by Miss R. Gray, performed the following service with much skill and reverence:—

Processional Hymn, "Onward, Christian Soldiers"	Haydn.
Venite . . . . .	Walmisley.
Psalms . . . . .	Purcell and Monk.
Te Deum and Jubilate . . . . .	Berthold Tours.
Anthem, "Now we are Ambassadors"	Mendelssohn.
"How lovely are the Messengers"	Dr. Stainer.
Hymn, "Saviour, sprinkle many nations"	Berthold Tours.
Kyrie elison and Creed . . . . .	W. H. Monk.
Hymn, "Who are these like Stars appearing?"	Berthold Tours.
Sanctus and Gloria in excelsis . . . . .	

At the luncheon, which followed, the striking and devotional service of Mr. Berthold Tours was specially commended. On Sunday two very earnest and able sermons were preached by the Rev. J. M. Everett, and £7. 17s. 4d. was collected at the offertory, raising the total amount to £14. 14s. 8d.

## Reviews.

NOVELLO, EWER AND CO.

*Il Barbiere di Siviglia.* A Comic Opera in two acts Composed by Gioacchino Rossini. Edited and translated into English by Natalia Macfarren.

ROSSINI's sparkling and ever fresh work is here presented in a form so attractive as to ensure a ready acceptance with all opera frequenters who wish to possess a reliable edition which can be made equally available as a handbook and a pianoforte copy. Much credit is due to the editress for so judiciously supplying those indications of the composer's score which would be most required by amateurs desirous of following the orchestration during the performance of the opera, or of afterwards recalling to mind how the many beautiful effects which they had heard were produced. We have often, too, spoken of the excellent manner in which the original words in these editions have been rendered into English; and here, where the rapidity of much of the comic music, so admirably suited to the fluent Italian language, renders the translation additionally difficult, the merit of having so successfully fitted words to the notes deserves even more than usual recognition. Perhaps no better instance of this can be mentioned than the bustling and vivacious Cavatina, "Largo al factotum," the English of which is so admirable as to trip off the tongue with almost as much readiness as the Italian. The highly dramatic *Finale* to the first act may also be cited as a happy example of supplying equivalents to the original words, a task requiring not only a good linguist but a good musician.

*Sing praises unto the Lord.* Anthem. Composed by Ch. Gounod.

If any proof were required of the versatility of the great French musician, this Anthem would afford one.



Written in a style which must have been somewhat novel, if not altogether strange to him, he has nevertheless succeeded in producing a work which is a perfect model of its style—simple, clear, diatonic in its harmonies, broad in its effects, it is at once easy enough (technically) to be mastered by the smallest village choir, and intrinsically worthy the serious attention of the most highly trained cathedral choristers. Yet with all this, the composer has never, in the smallest degree, lost his individuality. A singular accentuation of the words here and there betray the composer's nationality, but in all other respects it could hardly be supposed that he was other than a sound English church musician. The first of the four movements into which this Anthem is divided forms a bright, cheerful chorus; exceedingly easy, and very effective. The second is a quartet or semi-chorus, "For His wrath endureth but the twinkling of an eye," chiefly noticeable as an admirable instance of smooth vocal writing. An episode, "Heavenness may endure," should not be overlooked. Nor is it likely that the succeeding phrase, "but joy cometh in the morning," will fail in making its mark upon those who know M. Gounod's strength in depicting the tenderly devotional. Altogether this movement is amongst the choicest that have come from the pen of this composer. A short recitative for bassi, followed by a chorus, "O my God, I will give thanks," brings the Anthem to an effective conclusion. It is not difficult to predict a considerable popularity for this work amongst Choral Festivals, for which anniversaries it would appear to have been principally intended.

*La Siesta.* Duet. By Ch. Gounod.

This excellent duet, written to Spanish words, is we find to be speedily followed by an edition with an English translation. The figure in the accompaniment, which is obstinately carried throughout the composition, chiefly on a pedal bass, is quaint and characteristic. The theme is simple, and the two voice parts contain no intervals which will puzzle amateurs. It is thoroughly Spanish, and like all compositions with a local colouring, will demand a certain dramatic power from both vocalists which is quite apart from the correct enunciation of notes and words. Interpreted by two sympathetic artists, the effect is certain.

*Queen of Love.* Song. Words from "Lyrical Poems," by Francis Turner Palgrave.

*Sweet baby, sleep.* Lullaby. Words by George Wither (1641), from Sir Roundell Palmer's "Book of Praise." Composed by Ch. Gounod.

The first of these songs is set to a charming melody, with a simple and graceful accompaniment, having the voice-part throughout. The theme is in E major; and, after a modulation into the dominant, a D natural, which occurs in the following phrase, has an indescribably beautiful effect. The lingering on the key-note in the last four bars whilst the accompaniment gradually resolves into the tonic harmony, may also be mentioned as a proof that M. Gounod thoroughly sympathises with the feeling of the poetry. The words of the old poet George Wither have been most tenderly treated in the second song, which is a lullaby too exquisitely melodious to have a somnolent effect upon any listener who has grown beyond cradle life. The characteristic rocking accompaniment, divided between the two hands, changes for every verse, and is always in keeping with the alteration in the character of the poetry. Amongst the many points of interest in this song we must draw attention to a highly effective chromatic progression, commencing on the words "Be still, my dear, sweet baby, sleep," the accompaniment to which is skilfully woven in with the voice part. These songs cannot fail to attain a speedy popularity both with singers and listeners, for they are thoroughly vocal, and written with an intimate knowledge of effect.

*Soft, soft wind.* Song. Poetry by the Rev. Canon Kingsley. Music by Cleveland Wigan.

This song must be heard two or three times over before

the listener can become reconciled to the strange five-bar rhythm with which it commences. The theme is melodious, but disappoints us in halting where we least expect it. The several closes on the tonic harmony, too, give it somewhat an air of patchiness. We are inclined, however, to believe that Mr. Wigan has feeling for vocal music, and shall be glad to meet with him again in a song with a more flowing subject.

*Gavotte, en Ut mineur,* for the Pianoforte.

*Mazurka, en Sol mineur,* for the Pianoforte.

Par Camille Saint-Saëns.

It is satisfactory to find that we are not only reproducing many of the best specimens of the old and solid school of writing, but actually publishing pieces by modern composers which reflect the spirit of an age when, instead of music being adapted to the performers, the performers were compelled to adapt themselves to the music. Such compositions as these will be of the utmost service in cultivating the minds and fingers of pianoforte students; and every teacher should do all in his power to spread a love for such works, as a preliminary step towards forming the taste for the appreciation of the more important compositions of the great masters. The *Gavotte* before us is not only a well-written piece, but is attractive enough in subject to please every listener. It is so quaint and full of character that it scarcely appears of modern construction, the greatest compliment perhaps that we can pay to a composition professedly representative of a stately dance which has now passed away. Much freshness is obtained by the transition to the tonic major, the new theme being thoroughly in keeping with the rest of the movement; and a good effect is gained by a key-note and dominant pedal. The second piece has no fantastic title, but is simply announced as a "*Mazurka en Sol mineur*." There is much originality in the leading subject of this *Mazurka*, and a player must carefully study the touches indicated by the composer in order to give it due effect. The wide skips give an eccentric character to the composition, but the passages will be found to lie well under the hand of a trained pianist. We commend both these pieces to the attention of all who wish for something a little out of the beaten track.

*The Anglers.* Part-song.

*Jäger Chorus.* Part-song.

Composed by W. W. Pearson.

The first and least ambitious of these Part-songs has a quiet, flowing melody, smoothly harmonised, a certain amount of contrast of character being obtained towards the end, by the tenors and basses reiterating the "click-a clack" of the mill to six quavers in the bar, against the *legato* theme sustained by the Sopranos and Altos. The "*Jäger Chorus*" is said to be "an invocation to the Demon Huntsman of the Hartz Mountains;" and, although it unquestionably contains many points of interest, the constant pauses and changes of key produce a feeling of restlessness, which will, we think, prevent the due appreciation of much that is really good in the composition. There is decided freshness in the melody after the double bar, commencing with the bass solo; and the lengthening out of the words "Awake, awake," with the pause upon the dominant seventh before the repeat, has a good effect. We think that the opening portion of this part-song might be re-considered by the composer with advantage.

*Sweet echo.* Part-song. Words by Moore.

*O tranquil eve.* Part-song. Words by James Hine, M.A.

*Cheerily, cheerily.* Part-song. Words by Barry Cornwall.

Composed by Alexander S. Cooper.

CHOIRS especially devoted to the interpretation of part-songs need never stand still for want of material, for so many of these compositions are issued in the present day, and at so low a price, that the wonder is how the demand can keep pace with the supply sufficiently to remunerate

ANTHEM FOR ST. JOHN THE BAPTIST'S DAY (JUNE 24.) OR CHRISTMAS DAY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Words from the BENEDICTUS.

Composed\* by the EARL OF MAR.

CHORUS. *Allegro*.  $\text{♩} = 90$ .

TREBLE. *mf* Bles-sed be the Lord God of Is-ra-el, The Lord God of

ALTO. *mf* Bles-sed be the Lord God of Is-ra-el, The Lord God of

TENOR. *mf* Bles-sed be the Lord God of Is-ra-el, The Lord God of

BASS. *mf* Bles-sed be the Lord God of Is-ra-el, The Lord God of

ACCOMP. *Allegro*.  $\text{♩} = 90$ .

Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted

Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted

Is-ra-el, The God of Is-ra-el, For He hath vi-si-ted

Is-ra-el, the Lord God of Is-ra-el, For He hath vi-si-ted

... and re-deem'd His peo-ple, and hath rais'd up an horn of sal-

... and re-deem'd His peo-ple, and hath rais'd up an horn of sal-

... and re-deem'd His peo-ple, and hath rais'd up an horn of sal-

... and re-deem'd His peo-ple, and hath rais'd up an horn of sal-

\* Expressly for the Choir of Wetwang, Yorkshire, and affectionately dedicated to his sister and the Vicar of Wetwang.

*p*

- va - tion for us .. In the house of His ser-vant, In the house of His

- va - tion for us. In the house of His ser-vant, In the house of His

- va - tion for us. In the house of His

- va - tion for us. The house of His

ser-vant, In the house of His ser - vant Da - vid.

ser - vant, In the house of His ser - vant Da - vid.

ser - vant, In the house of His ser - vant Da - vid.

ser - vant, In the house of His ser - vant Da - vid.

## SOLO.\* SOPRANO OR TENOR.

*Allegretto moderato.* ♩ = 150.

And thou child shalt be cal - led the pro-phet of the High - est, for

*p* *mf*

thou shalt .. go be-fore the face of the Lord, Thou shalt

*p*

\* If this Solo be omitted the first Chorus is to be repeated.



go be-fore the face, the face of the Lord, To pre-pare His

ways, to pre - pare, . . . to pre - pare . . His ways.

CHORUS. *Allegro.*  $\text{♩} = 100.$ 

*mf* To give light to them that sit in dark-ness, to give light to  
*mf* To give light to them that sit in dark-ness, to give light to  
*mf* To give light to them that sit in dark-ness, to give light to  
*mf* To give light to them that sit in dark-ness, to give light to  
*Allegro.*  $\text{♩} = 100.$

*p* them that sit in dark-ness, and in the sha-dow of death, To  
*p* them that sit in dark-ness, and in the sha-dow of death, To  
*p* them that sit in dark-ness, and in the sha-dow of death, To  
*p* them that sit in dark-ness, and in the sha-dow of death, To

guide our feet, to guide our feet, to guide our feet in - to the

guide our feet, to guide our feet, to guide our feet in - to the

guide our feet, to guide our feet, to guide our feet in - to the

guide our feet, to guide our feet, to guide our feet in - to the

way of peace, to guide our feet in the way of peace,

way of peace, to guide our feet in the way of peace,

way of peace, to guide our feet in the way of peace,

way of peace, to guide our feet in the way of peace,

to guide our feet in the way of peace, the way of peace.

to guide our feet in the way of peace, the way of peace.

to guide our feet in the way of peace, the way of peace.

to guide our feet in the way of peace, the way of peace.

to guide our feet in the way of peace, the way of peace.

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either composer or publisher. Mr. Cooper has contributed three songs which are likely, we think, to become popular. No. 1, "Sweet echo," is to our mind the best of the three. The subject, alternating between the Sopranos and Altos, and Tenors and Basses, is somewhat novel, and is treated throughout with due regard to the meaning of the words, the echo being rather delicately hinted at in the music than coarsely expressed. No. 2 has a tranquil theme, carefully harmonised, the modulations being in good keeping with the poetry, and always appearing rather to grow-up naturally than to be forced in to create effect. We should imagine that this song, which in the edition before us is in C, would be more agreeable in the original key, D flat, for the voices in many parts appear rather too low. No. 3, in A minor and major, commences with the Tenors and Altos in unison, the other voices joining in afterwards for six bars: this is succeeded by a short phrase for Tenors and Basses, closing upon the dominant, which introduces the tonic major for the first time, a bright theme being given to the burthen of the song, "Cheerily, cheerily." The return to the minor is effective; and the difference of treatment in the second verse prevents any undue monotony. As may be gathered from our notice, we think highly of all these songs; but we prefer the first, as being the most original.

*A Collection of Organ Pieces.* Composed for Church use by W. T. Best.

The reproach which used to be levelled against English organists and composers with so much justice and force, viz., that organ music was never played by the one or produced by the other, must ere this have lost its point utterly. They do both the one and the other in a manner not surpassed by the musicians of any other country. When, therefore, an organist of the eminence of Mr. Best writes pieces for the instrument upon which he is everywhere admitted to be an unrivalled performer, it is natural to suppose that much that is of value in the way of combination of stops and general effectiveness may be found in them, to say nothing of the higher qualities of composition. It is not stating too much to say that, as compositions alone, these organ pieces must rank very high; and taken in conjunction with the before-mentioned qualifications, they are valuable to the organ student in the highest degree. The great variety in this collection may be gathered from the fact that it includes Andantes, Allegros, Adagios, Largos, Preludes, Postludes, Pastorales, Marches for Church Festivals, Weddings and Funerals—in short, almost every class of piece, from the Allegro gioioso to the Adagio elegiaco; and in all this there is a freedom and wealth of invention that is perfectly astonishing in its profusion. Perhaps the book which contains the greatest amount of inspiration is No. 5, consisting of six organ pieces for Christmas, written upon Latin texts, "Sit laus plena, sit sonora," "Quem vidistis, Pastores," etc. Some of these movements are perfect gems, especially those of a pastoral character. But the most marked characteristic of the whole is the healthy and vigorous musicianship everywhere observable. It must have been a difficult matter for Mr. Best to bring himself to compose pieces of a comparatively easy nature, for hitherto he has been only too remarkable for the production of works which, in their enormous difficulty, were worthy companions to those which Thalberg wrote for the sister instrument. In the present series, however, there is nothing that may not be easily conquered by an organist of moderate powers in a short time, and it is certain there is nothing that could possibly fail in interesting those who desire good healthy masculine music.

LAMBORN COCK AND CO.

*Capriccio for the Pianoforte.* By Westley Richards. This is good and well considered music, which deserves to be known by all who wish to promote a return to a more healthy class of composition than that to which we have been lately accustomed. The subjects are good and

carefully developed, and the passages brilliant and effective, without being unduly difficult of execution. Mr. Richards should persevere in a style for which he has evident talent.

*A voiceless sigh.* Song. Poetry by Sir Ferlagh O'Brien (16th century). Composed by Charles Salaman. SOME very charming words set with that poetical feeling which we invariably find in Mr. Salaman's vocal music. The melody is really beautiful; and any singer who can successfully catch the true intention of the composer may make this song highly effective with a refined audience. The harmonies and accompaniments are written throughout with the delicacy of a true artist.

CRAMER, WOOD AND CO.

*Danse aux Flambeaux;* air favori de Roi Louis XIV. (1654) pour Piano.

*Le Tocsin.* Caprice-Galop, pour Piano.

Par A. Lebeau.

THERE is much character in the theme taken for the first of these pieces; but, considering the simple nature of the arrangement, it seems strange that M. Lebeau should think it worthy of being ranked as "Op. 121" amongst his works. It is sufficiently well treated to warrant us in recommending it to any young player who has dramatic feeling enough to perform it as it is marked—"All<sup>to</sup> all' antico." The second composition is a spirited Galop, with just enough of the "tocsin" to justify its title. The principal theme is full of vivacity, and the modulations give much freshness to the piece. We see no more reason, however, why this should be a "Caprice-Galop" than any other of the multitude of similar trifles which are constantly brought before us.

*Rippling waves.* Caprice for the Pianoforte. Composed by James M. Wehli.

WE have nothing whatever to say against this piece as a specimen of modern "descriptive music." A series of arpeggios, with a graceful melody at the top, has as much right to be called "Rippling waves" as anything else in nature which has a gentle, monotonous motion; but we think that aquatic music has been a trifle overdone. Rivers, cascades, fountains, and indeed all kinds of forms which water assumes, have been so thoroughly used up by pianoforte writers, that we can scarcely hope for anything with the slightest novelty of construction until some composer discovers an entirely unworked subject to rhapsodise upon, or—better still—until he produces a piece which, like the works of the old writers, shall need no words to describe it. The sketch before us is in every respect as good as most of the compositions intended rather for the fingers than the mind; and we commend it to the attention of all who are in search of the latest examples of pieces cut to the fashion of the time.

*The Reindeer Bells.* Song. Words by Frederick Enoch. Music by Henry Smart.

THIS is one of the most graceful and musicianlike settings of some highly dramatic words that we have seen for some time, even from the pen of the accomplished composer whose name appears on the title-page. The melody is throughout so thoroughly descriptive of the poetry that it appears as if one mind must have produced both. Much effect is got by the alternation between major and minor; and the conclusion, where the weary traveller returns to his expectant wife, is really beautiful. Vocalists will, we are certain, thank us for calling their attention to a song of such intrinsic excellence.

*Peace! It is I.* Sacred Song. Written by the Rev. J. M. Neale, D.D. The music composed by J. P. Knight.

THE effect of this song is marred by a heavy accompaniment of chords, which is continued without cessation throughout. The melody, in  $\frac{3}{4}$  rhythm, moves in excellent sympathy with the poetry, and the harmonies are appropriate and carefully written, but the words in many parts suggest some more varied treatment than the composer has given us.



JOSEPH WILLIAMS.

*Sunshine.* Morceau de Salon pour Piano, par H. B. Ellis.

Why a piece having the English word "Sunshine" for its title should be called a "Morceau de Salon, par H. B. Ellis," it puzzles us to discover; but the music is truly British (at least, as our fashionable native composers have latterly represented the nation) if we except a reminiscence of Schumann's "Arabesque" in the theme after the double bar, on page 2. Mr. Ellis writes freely, however, and the passages are generally effective. There is no reason why "Sunshine" should not be admitted into our drawing-rooms as well as many other specimens of what may be called "weather music."

WILLIAM CZERNY.

*Six characteristic Pieces for the Piano, for small hands.* Composed by Oscar Beringer.

THESE six trifles, moulded on the plan set by Schumann in his "Kinderscenen" are well written, and will be found extremely useful for young players. Although carefully adapted for small hands, they are by no means easy, being obviously the composition of one who has trained himself in the German school, where close playing with the two hands, even in juvenile music, is the rule rather than the exception. This style is especially observable in No. 3, "Garlands of flowers," and also in many portions of the other pieces, some of which however are perhaps a little too restless for sketches of such slight pretension. No. 1, "Soldier's March," has a good bold subject, and a second melodious theme, in the subdominant; but we much prefer "Amy's little song," No. 2, which is exceedingly pleasing, and contains some effective modulations. We have already spoken of "Garlands of flowers," which, apart from its attractiveness as a piece, will form a good exercise for the fingers of both hands. No. 4, "The Young Uhlan," has scarcely a sufficiently pleasing subject to interest juvenile students; but No. 5, "In the swing," can hardly fail to become a favourite. The monotonous motion suggested by the title is happily carried out, and the theme in the relative minor is highly effective. No. 6, "A village holiday," with its pedal bass, is somewhat conventional, but it is full of character; children, however, will be puzzled to know exactly the meaning of the direction at the commencement, "Burlesque et f."

*Three Musical Sketches for the Piano.* Composed by Bennett Gilbert.

WE have copied the title of Mr. Gilbert's pieces; but as No. 2, "Hunting Song," alone has reached us, we have only to express a hope that the other two are as good as the one before us. Of course, having reference to the hunting field, the conventional horn passages are to be found plentifully scattered throughout the composition; but the subject, in A major, is fresh and melodious, and although reminding us in parts of the well-known pianoforte *lied* of Mendelssohn in the same key, we can conscientiously recommend it on its own merits. Nos. 1 and 3—"Spring's greeting" and "A winter's tale"—are no doubt intended by the composer as contrasts to the one we have noticed, and we think should scarcely be separated from it in performance.

BREWER AND CO.

*Gems from Handel's Italian Operas.* Transcribed from the full scores for the pianoforte. No. 1, "Mi Lusinga il dolce affetto."*Handel's Songs,* arranged from the full scores for the organ. No. 1, "Lord, remember David," No. 2, "O Lord, whom we adore."

By J. H. Deane.

HANDEL'S Italian operas are indeed but little known in the present day; and yet whenever a song from these almost forgotten works happens to be disinterred it rarely fails to take its place with the lovers of really sterling music. The song from the opera of "Alcina," which has been ably and unassumingly transcribed by Mr. Deane,

has such a lovely flowing melody that we cannot but wonder how it is that such compositions are allowed to fall into oblivion. The two songs, which are arranged for the organ, are excellent specimens of the composer's sacred vocal pieces. The first, Mr. Deane tells us in a foot-note, is "arranged from Handel's own score of *Sosarmes*, from which the air known as 'Lord, remember David' was adapted by Dr. Arnold in 1786." The second, from the Oratorio "Athalia" (another work but rarely heard) needs no eulogy on our part as a composition, and we have therefore merely to record that Mr. Deane has performed his task with a reverence which does him infinite credit, and which we should like to see more general amongst the transcribers of classical works.

WEEKES AND CO.

*A Wild March-day.* Bass song. The poetry by Coombes Davies. Music by Alfred J. Sutton.

DESCRIPTIVE songs should be very good to be enduring. Mild melodies, with accompaniments to match, may pass in a crowd, and even create a certain amount of effect if well sung, but composers should well consider the matter before they attempt to excite a dramatic interest; for "sensation music," like "sensation dramas," must be either a great success or an ignoble failure. Mr. Sutton's "March-day," can scarcely be called "wild;" it is indeed too uniform to express the subject, the scales and chromatic passages being made to do duty whenever the gusty weather is mentioned with as much regularity as the machinery is brought into action in a theatrical storm. The best part of the song is after the double bar, where the quiet melody steals in, to the words "Spring is come, and flowers are glowing"; but even here the modulations give a restless effect to the voice-part hardly in accordance with the feeling of the poetry. There is much dramatic power shown in various portions of the song; but, as a whole, the composition is unsatisfactory because it is not spontaneous.

*Three Songs.* Words (by permission) from "The Christian Year." Music by Jane Mayo.

IF these songs were not so overlaid with harmonies and accompaniments we should have much more to say in their favour. No. 1, "Nightingale's Song," is more free from this fault than the other two, but the composer evidently experiences a difficulty in allowing the voice to speak for itself. In the third and two succeeding bars on page 3, we at first could not clearly comprehend what was intended, but we perceive, by the next verse, that all the dotted quavers followed by semiquavers should be dotted semiquavers, followed by demisemiquavers, a mistake which ought to be remedied as soon as possible. No. 2, "Lessons sweet of Spring returning," has a pleasing melody, well accompanied in parts, but like the other songs, it wants quiescence. It is true that the words "Soft as Memnon's harp at morning," would make eighteen composers out of twenty break out into passages; but strength is shown in resisting temptation. No. 3, "To the Redbreast," is a well written song, but here again the voice is too much distressed, this time in the form of the twittering of birds. When will composers learn that it is the *feeling* of the poetry that should be musically illustrated, and not the mere words?

## Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—To obtain the degree of Mus. Bac. in Dublin, the candidate must pass an examination (1) in general Literature, as a test (I imagine) of his having received a tolerably liberal education, (2) in the Theory and Grammar of Music, and in Thorough Bass. He must also compose a piece of Vocal Music, of which a portion at least must be in five real parts, with accompaniment for stringed band or organ, and will be required to write "ex tempore" a piece of counterpoint on a proposed subject.

For Mus. Doc. the candidate (who is already Mus. Bac.) must write a portion at least of his composition in six or eight real parts, with accompaniment for full band. The examination is more searching than, and differs in some essential parts from, that for Mus. Bac.

These, so far as I recollect, are the main features connected with the degrees. Full information, however, as to fees, subjects of general examination, &c., is given in the University Calendar, and there is, I believe, published a short syllabus of the requirements for musical degrees, apart from the Calendar, both of which may be obtained from Messrs. Hodges, Foster and Co., 104, Grafton Street, Dublin; or from Longmans, London. Some graduate of Oxford or Cambridge would, no doubt, be able to inform your correspondent as to the proceedings in those Universities.

I am, Sir,  
Your obedient Servant,  
B.A., T.C.D.

14th July, 1871.

#### TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. H.—Our correspondent's letter has evidently already appeared in another journal, and we cannot therefore insert it as an original communication.

H. BARNER.—For the information of our correspondent, and many others who continually send us their early attempts at composition, we once more announce that we do not review manuscript works.

CAMBRIDGERS and others have written to us under assumed names and initials, are informed that unless their communications are authenticated by the enclosure of their cards, no notice can be taken of their letters.

#### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE.—The performance of Romberg's *Lay of the Bell*, and Handel's *Acis and Galatea*, by the Philharmonic Society was a decided success. The principal parts in the first-named work were taken by Mrs. G. T. Harris, Messrs. W. Dyer, T. W. Ingram and G. C. Smith; and in the second by Miss Vaughan, Messrs. F. Searle, J. S. Brookes and L. Grayson; all of whom were thoroughly efficient. The choruses on the whole were exceedingly well rendered. Mr. E. Spiller acted as conductor, Mr. B. B. White, R.A.M., as leader, and Mr. James Shakespeare presided at the pianoforte. The band consisted of about twenty performers, and the chorus numbered between ninety and a hundred vocalists.

BEDFORD.—The concert given at the Assembly Rooms on the 22nd June, for the purpose of exhibiting the progress of Mr. P. H. Diemer's pupils on the system of combined, instead of individual practice on the pianoforte, is stated by the local press to have been highly successful. The programme included Wagner's *March from Tannhäuser*, Beethoven's *Symphony in D* (No. 2), and Weber's "Jubilee" Overture, arranged for ten performers on five pianofortes (the first named piece having the addition of a harmonium), besides other works in which the performers were similarly multiplied. Miss Sophie Ferrari won enthusiastic applause in all her vocal solos, and Mr. Clementi (violin) was an excellent substitute for Mr. Blagrove, who was indisposed.

BIRMINGHAM.—During the short stay of the Emperor and Empress of Brazil they paid a visit to the Town Hall, where Dr. C. Swinerton Heap, in the absence of Mr. Stimpson, played a selection of music on the organ. His Majesty expressed great pleasure at the performance; and, at his request, Dr. Heap had the honour of pre-sented to him, and of receiving his congratulations on the manner in which he had acquitted himself.

BRENTWOOD.—On Tuesday evening, the 27th June, a concert was given at the schools of Christ Church, Great Warley, Brentwood (in aid of funds for their enlargement), by the choir, assisted by a few friends. The soprano solos were most successfully sung by Miss Edith Blair; and Mr. C. H. Unwin (Tenor) and Col. Moncreiff (Bass) also elicited much applause. Mr. Geo. Brace's violin playing was a prominent feature in the evening's performance. Several part-songs and glees were given by the choir with excellent precision and effect. Mr. T. H. Bunbury, the organist, conducted and accompanied.

DERRY.—The organ recently erected in the new and beautiful church, St. Luke (which was consecrated on the 24th June last), has given the greatest satisfaction to all who have heard it. It is built by Abbott, of Leeds, and is a portion only of the permanent instrument; but its power and quality of tone has rarely been surpassed.

JERSEY.—We understand that a new dramatic Oratorio entitled *Solomon's Temple*, in three parts, the music composed by H. F. Standhaft, and the text by T. Dorn, is in course of completion, and is expected to be publicly rehearsed some time this summer, when all the available talent in the island will be invited to co-operate in its performance.

MELBOURNE.—Mr. C. E. Horsley's Farewell Concert on the 13th May, at the Town Hall was attended by a large audience. The programme, besides containing an excellent selection from the works of Weber, Mendelssohn, Bishop, Gounod, Verdi, &c., included several extracts from Mr. Horsley's own compositions, *The South Sea Sisters*, *Conus*, and *Eulerpe*. The vocalists were Miss Lucy Chambers, Mrs. Fox, Messrs. Rainford, Beaumont, Hallam, and Signor Dondi, all of whom were highly successful in the music allotted to them. Mr. Horsley's works were received with the utmost favour (the Corroboree chorus, from *The South Sea Sisters*, being enthusiastically encored), and on leaving the rostrum, the composer was cheered again and again as he bowed his final adieu to the audience.

NORRURY.—On Sunday, the 25th June, a new organ was opened at the church in Hazel Grove, by Mr. H. Collier, of Stockport, who played an excellent selection of music from the compositions of the best masters, in his usually efficient manner. The instrument was built by Mr. T. W. Jardine, of Manchester, and reflects the highest credit upon his abilities. The musical portion of the service was performed by the choir of St. Peter's Church, Stockport—Joule's Choral Service, Dr. Clarke Whitfield's Service in E, and Dr. Spark's Anthems, "All we like sheep have gone astray," and "I shall see Him, but not now," being chosen for the occasion.

PORTSMOUTH.—The first concert of the Choral Society under the direction of the new conductor, Mr. J. Winterbottom, was given on the 18th ult., with much success. The first part of the programme was devoted to Rossini's *Stabat Mater*, the solos in which were sung with excellent effect by Miss Sofia Vinta, Miss Dondney, Mr. Vernon Rigby and Mr. Lewis Thomas. The second part was miscellaneous, and included several part-songs, all of which were remarkably well given by the choir. The band and chorus numbered 100 performers. Mr. Saxey presided at the harmonium in the first part, and at the pianoforte in the secular portion, Mr. J. Winterbottom conducting the *Stabat Mater* with much skill and judgment.

REIGATE.—On Thursday, the 29th June, a concert was given by Herr Albert Pieckzonka, at the Public Hall, assisted by Madame Léonie de Vattellette (Professor of the Harp from the Conservatoire, Paris), Miss Fanny Poole and Signor Tessemans Burleigh. The principal feature in the programme was the pianoforte performance of the concert-giver, which included Weber's *Concertstück*, an effective arrangement of the "Watch on the Rhine," pieces by Chopin and Heller, Liszt's *Fantasia on Lucia*, and a Polonaise of his own composition, all of which were given with good executive power and musical feeling. Madame de Vattellette's harp playing was also thoroughly appreciated, her most effective piece being the "Danse des Sylphes" of Godefrid. Miss Fanny Poole and Signor Burleigh's songs were well rendered and much applauded, and the concert was in every respect highly successful.

RHYL, NORTH WALES.—A very successful concert was given in the Town Hall, on the 20th June, by the Amateur Musical Society, better known in Wales as Mr. Ambrose Lloyd's choir. The first part consisted of a miscellaneous selection, and the second part of Mr. John Thomas's Welsh Wedding Scene, *The Bride of Neath Valley*. In the first part Miss Morris rendered very efficient service in some Welsh songs, and Miss Louisa Hughes, a very promising young contralto, sang Linley's "Come hither, pretty Fairy," and the solo in Brinley Richards' "We are Nymphs of the Ocean Spray." Miss Francis possesses an extraordinary compass of voice, and on this occasion she sang two duets for soprano and tenor, the transition from the one voice to the other being most remarkable. Miss Lloyd, Mr. Lewis and Miss Morris were also highly effective. The performance of the Wedding Scene was a great success; the characters being represented by Miss Brown as the Bride, Miss Lloyd as the Bride's mother, Mr. Profit as the Bridgroom, and Mr. Robert Hughes as the Bridal Messenger. The Overture and first Intermezzo were exceedingly well performed by Misses Hughes and Marian Brown, and the second Intermezzo and dance music by Misses Francis and Lloyd. The want of an organ in the church scene was well supplied by a powerful pedal harmonium, at which Mr. W. E. Hardeman most efficiently presided.

The consecutive performance of the piece was only secured in several instances by the determination of the conductor, Mr. Lloyd, to resist all encores. The hall was crowded in every part.

**STOCKPORT.**—The half-yearly meeting of the Stockport Choral Society was held on Tuesday evening, the 27th June, under the presidency of Major Wilkinson. After the business had been disposed of, the chairman, on behalf of the members, presented to Mr. Councillor James Whitaker, (who has recently resigned the office of Honorary Secretary) a framed address, written on vellum; a handsome writing desk, silver inkstand, and gold pen and pencil case, in appreciation of his gratuitous services during the past twelve years. Mr. Whitaker, in responding, thanked the members for their handsome recognition of his humble services, and assured them that whilst always remembering their kindness he should never cease to take the deepest interest in the welfare of the Society.

**TAUNTON.**—The usual entertainment previous to the holidays was given at the West of England Dissenters' Collegiate Institution on Wednesday, the 21st June, before a large audience. The programme was well selected from the works of the best masters; and the general execution of the pieces was exceedingly good. The choruses were given with much precision and energy; and amongst the sacred solos may be particularly mentioned "My song shall be of mercy," by Master R. Allen, and "Now heaven in fullest glory," by Mr. Loveday. In the secular part Master D. Johnstone deservedly received an encore for his excellent rendering of the song, "Once more, good night," a compliment also awarded for the duet, "Love and War," sung by Mr. Loveday and Master D. Johnstone. A duet and solo for the pianoforte (the first performed by Masters L. Rowe and E. Fuller, and the second by Master L. Rowe) were received with rapturous applause, and some part-songs formed a prominent feature in the programme. Mr. Comer, who conducted, had every reason to congratulate himself upon the success of his pupils.

**TYNEMOUTH, NORTHUMBERLAND.**—The new organ built for the Tynemouth Congregational Church by Messrs. Nicholson and Son, of Newcastle, was formally opened on Wednesday the 12th ult., with a performance in the afternoon by Mr. John Nicholson, organist of the Abbey Church, Hexham, and in the evening with a selection of choruses and solos from the Oratorios, ably rendered by a choir comprising most of the leading church singers of Newcastle. A gallery has been recently erected at the north end of the church for the reception of the instrument, which is divided into two parts, in order not to hide the large Gothic window, the Great and Swell being on one side, and the pedal organ on the other, with seats in the intermediate space for the choir. The verdict of the audience (which included several local organists) was in every respect exceedingly favourable.

**WEYBRIDGE.**—The sixth annual Choral Festival was held on Thursday the 6th ult. At the early service, which opened with a beautiful hymn from the St. Alban's Tune Book, Nares' Kyrie in F and a Sanctus from Orlando Gibbons were used. The choristers taking part in it afterwards adjourned to a neighbouring field and partook of breakfast; then putting on their surplices each choir, preceded by its respective banner, entered the church singing a processional hymn. The clergy headed the procession, and were for the most part seated in the chancel. The first portion of the service was intoned by the Rev. P. Bartlett. The responses, &c., were sung to music, composed (we believe) by Dr. Hayne. The Venite, Morning Psalms, &c., were sung to Anglican Chants by Yates, Joule, Barnby, and Crotch. The Te Deum to music by Dr. Medley, J. S. B. Joule, &c. An Anthem, "I was glad when they said unto me," taken from Psalm 122, 1st, 5th, 6th, and 7th verses, and set to music by Sir G. J. Elvey, was sung at the service. This admirable composition contains passages of great pathos and beauty, one of which, a semi-chorus, "O pray for the peace of Jerusalem," a slow and measured movement, sung softly, may be adduced as an instance. The 150th Psalm was sung to a chant by Hackett, when the clergy retired; and as the choirs left the church, a voluntary, "Worthy the Lamb," was played by Mr. Sangster. A cold repast was served in the National School Room, in which hung the banners of the several choirs. The Doxology was sung as a grace to the Old Hundredth tune. The Rev. J. N. Spicer then made a few remarks expressing regret at the absence of the Byfleet choir, and proposed a vote of thanks to all engaged in managing the business in hand. At 4.30 the afternoon service commenced, the choirs entering as in the morning. In the course of this service Gregorian Tones were used for the Psalms, and the Magnificat and Nunc Dimittis were sung to Parisian Tones, as arranged by Stainer. The Anthem selected for afternoon service was taken from Psalm 25, "O praise the Lord," set to music by Mr. Sangster. It contains, in addition to other fine passages, an excellent duet, so arranged that trebles sing the leading part, and the tenors and basses united sing the other, thus producing a striking effect. Mr. Sangster conducted with his usual skill and ability, and Mr. Burrows very effectively managed the instrumental portions of the service. At the conclusion of evening prayer the Rev. E. J. Rose delivered a short address, reviewing the work done by the Association during its existence, and inviting contributions towards the expenses incurred in the good work it had taken in hand. The total amount of the collections at the three services was £27. 7s. The Overture to *Samson* was played by Mr. Sangster, while the choirs were retiring after the afternoon service. At each service there was a large congregation.

**CHOIR APPOINTMENTS.**—Mr. Henry Guy, Student of the Royal Academy of Music, late of Magdalen College choir, Oxford, Tenor to Lincoln's Inn choir, London. — Mr. J. Radkin, R.A.M., Bass, to Christ Church, Lancaster Gate. — Mr. J. Matthews, Choirmaster, to St. Mary's, Stoke Newington.

**ORGAN APPOINTMENTS.**—Mr. Walter Oxley, Organist and Choirmaster to the Parish Church, Drighlington. — Mr. R. Felix Blackbee, Organist and Choirmaster to the Church of St. John the Divine, Vassal Road, Kennington. — Mr. T. Butler (late Organist Wesleyan Chapel), Organist and Choirmaster to the Wesleyan Free Church, Harrogate. — Mr. H. Walmsley Little, to the Church of the Annunciation, Chislehurst. — Mr. W. Makepeace, to St. Peter's, Walworth. — Mr. Williams, Organist and Choir Instructor to the Parish Church, Keighley. — Mr. A. Jell, Organist to Upton, Slough, Bucks. — Mr. G. Amphlett Morgan, to the Congregational Church, Blackheath. — Mr. Joseph C. Bridge, to Exeter College, Oxford. — Mr. H. Le Favre, to the Congregational Church, Tynemouth. — Mr. F. Arnott, late of St. Mary and St. Peter's, Jersey, to the Pro Cathedral, Moorfields.

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| 30. Recit. & Ch.       | Art thou not also?              | 1                 | 6 |   |   |
| 31. Chorus.            | Surely thou art also            | -                 | - |   |   |
| 32. Chorus.            | They are all revolvers          | 2                 | 6 |   |   |
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### APPENDIX.

- |                    |                     |   |   |   |
|--------------------|---------------------|---|---|---|
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